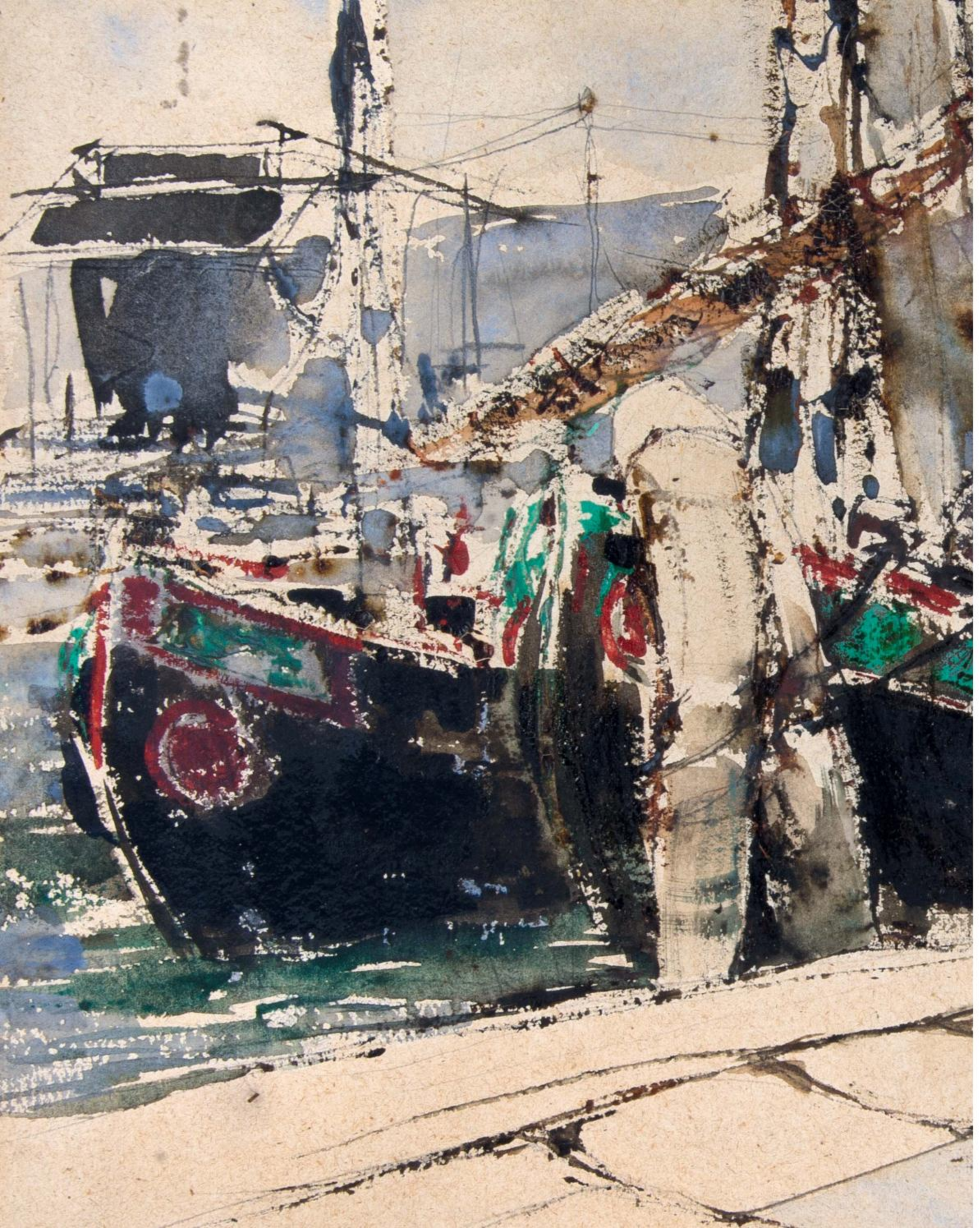


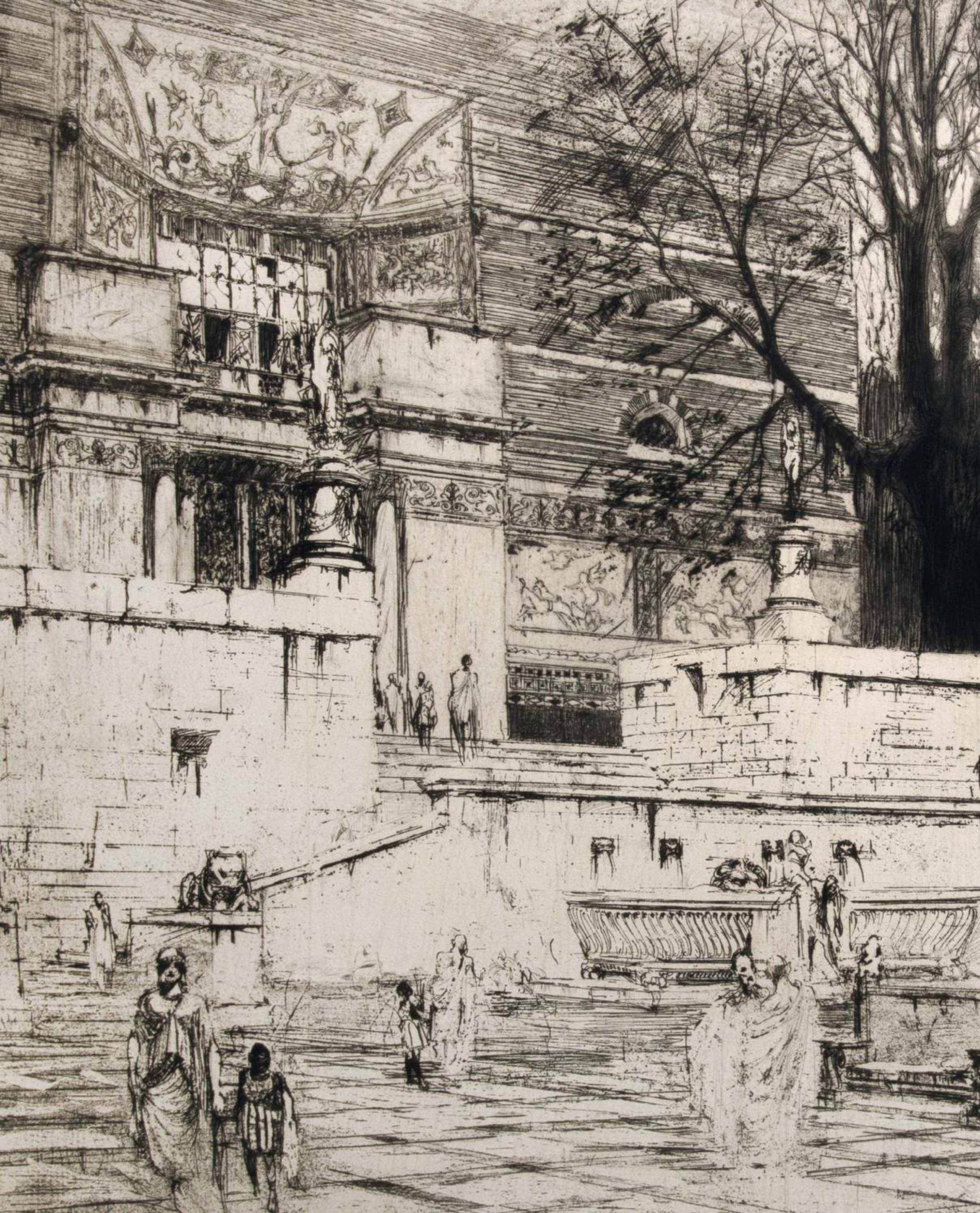
WILLIAM WALCOT

Artist & Architect









WILLIAM WALCOT

Artist & Architect



CHRIS BEETLES GALLERY

Copyright © Chris Beetles Ltd 2018
8 & 10 Ryder Street
St James's
London SW1Y 6QB
020 7839 7551
gallery@chrisbeetles.com
www.chrisbeetles.com

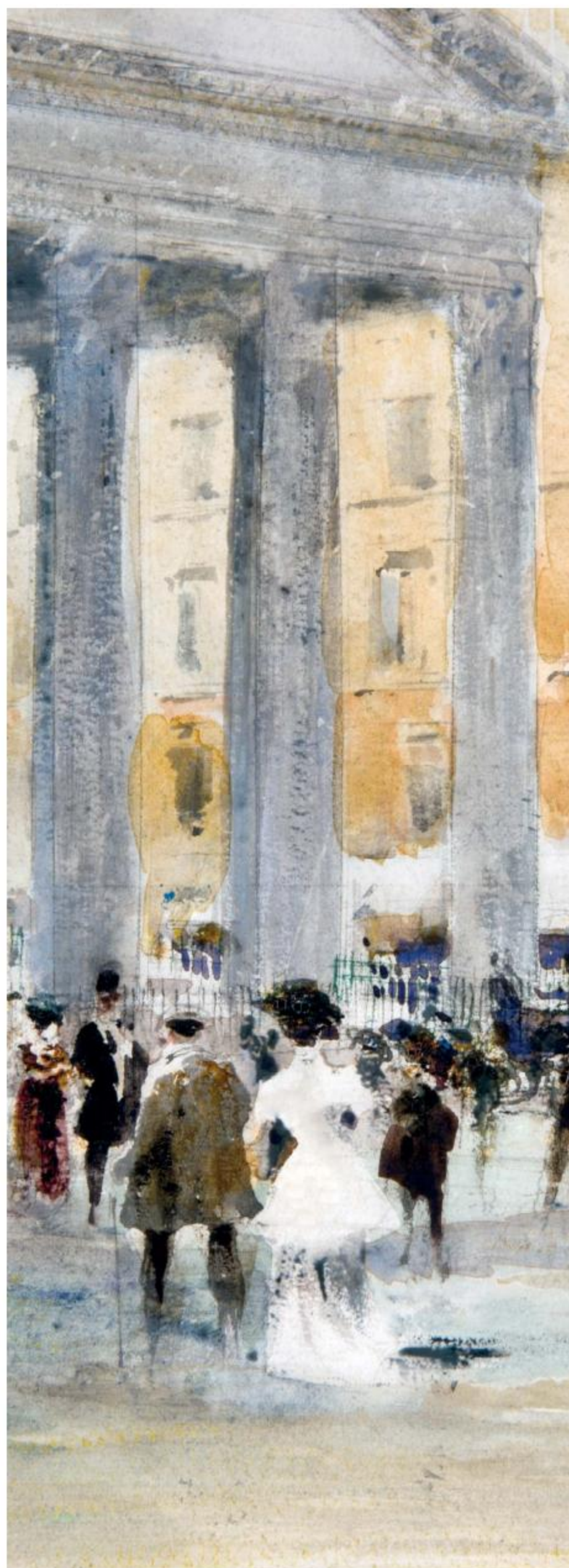
ISBN 978-1-905738-86-1

Cataloguing in publication data is available
from the British Library

Designed by Pascale Oakley
Researched and written by David Wootton
Additional research by Sasha Morse
Edited by Pascale Oakley and David Wootton
Photography by Julian Huxley-Parlour
Reproduction by www.cast2create.com
Colour separation and printing by
Geoff Neal Litho Limited

Front cover: *Study of a Theatre in Rome* [detail of **66**]
Front endpaper: *Fishing Boats* [**61**]
Frontispiece: *At the House of a Patrician* [detail of **18**]
Title page: *Pincio* [**2**]
Back endpaper: *The Law Courts Main Entrance*
[detail of **10**]
Back cover: *Piccadilly Circus* [**51**]

Right: *A Corner of the Pantheon, Rome* [detail of **4**]



WILLIAM WALCOT

William Frank Walcot, RBA RE FRIBA (1874-1943)

Working as a painter and printmaker, William Walcot became the most celebrated architectural artist in England during the 1920s and 30s.

William Walcot was born at Lustdorf, near Odessa, on the Black Sea, on 10 March 1874, the elder son of travelling merchant, Enoch Shannon, known as Frank Walcot, and his Russo-German wife, Catherine. During his childhood, he travelled through Europe with his parents, attending schools in Amiens and Paris in the 1880s. On returning to Russia at the age of 17, he studied architecture under Leon Benois at the Imperial Academy of Arts, St Petersburg (1895-97), and then in Paris under Gaston Redon at the Ecole des Beaux-Arts. He practised architecture in Moscow for five years, designing the city's Hotel Metropol (1898-1902) and several villas, and subsequently visiting Rome and London. While still in Moscow, he met and married an Irish governess, Margaret Ann O'Neill. However, she suffered from ill health and died of tuberculosis on the Isle of Wight in 1904.

Settling in London in 1906, Walcot was first employed as a draughtsman to the architect, Eustace Frere. He soon became a freelance draughtsman, producing presentation drawings for a number of leading architects to show their clients and to exhibit at the Royal Academy. His treatment of these drawings as works of art rather than technical exercises led to commissions from the Fine Art Society to visit Rome and Venice, and he held a total of eight solo shows with that dealer (1908-28). He also showed watercolours and etchings with leading exhibiting societies, and was elected to the membership of the Royal Society of Painter-Etchers and Engravers (ARE 1918, RE 1920) and the Royal Society of British Artists (1913). He was additionally a Fellow of the Royal Institute of British Architects (1922) and an associate of the British School in Rome. Steeped in the culture and architecture of antiquity, he designed and illustrated luxury editions of *Salammbô* (1926) and *Hérodias* (1928), both by Gustave Flaubert, for Les Editions d'Art Devambez of Paris.

In 1911, Walcot entered a second marriage, with Alice Maria Wheelan, and she would bear him two daughters. However, from 1926, he lived with Ada Grace Chamberlain, known as Margot; together they would have a daughter and son.

The most celebrated architectural draughtsman in England of the 1920s and 30s, Walcot worked from studios in London, Oxford and Rome at the height of his career. However, his practice collapsed on the outbreak of the Second World War, and he went into a decline. Moving with his family to the

Ditchling estate of Frank Brangwyn early in the war, he entered St George's Nursing Home, Hurstpierpoint, Sussex, in 1943. While at the nursing home, on 21 May 1943, he fell from a window to his death.

His work is represented in numerous public collections, including the British Museum and the Royal Institute of British Architects; the Clark Art Institute (Williamsburg, MA), The Cleveland Museum of Art (OH), the Fine Arts Museums of San Francisco (CA) and the National Gallery of Art (Washington DC); the Art Gallery of New South Wales (Sydney) and the National Gallery of Victoria (Melbourne); and the Museum of New Zealand (Wellington).

Further reading

Sir Reginald Blomfield (intro), *Architectural Water-Colours and Etchings of W Walcot*, London & New York: H C Dickins & Technical Journals, 1919; Catherine Cooke and Polly Walcot Stewart, 'Walcot, William (1874-1943)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 56, pages 760-761; J M Richards, 'Walcot, William [Walcot, V F] (b Lustdorf, near Odessa, Russia, 10 March 1874; d Hurstpierpoint, W Sussex, 21 May 1943)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 32, page 773; Malcolm C Salaman (intro), *William Walcot RE* (Modern Masters of Etching no 16), London: The Studio, 1927

1 The Remains of the Forum of Minerva (also called The Temple of Minerva) [1908]

Signed

Etching with drypoint

9 1/2 x 11 1/2 inches

Literature: Blomfield 1919, page 15

Exhibited: Fine Art Society, July 1908, no 50;

Fine Art Society, May 1914

Catalogues Raisonnés: Elizabeth Harvey-Lee, no 5



KEY TO ABBREVIATIONS USED IN THE CATALOGUE

1. Literature, including *Catalogues Raisonnés*

Blomfield 1919

Sir Reginald Blomfield (intro), *Architectural Water-Colours and Etchings of W Walcot*, London & New York: H C Dickins & Technical Journals, 1919

H C Dickins

A synthesis by Elizabeth Harvey-Lee of two sources: a manuscript list kept by Walcot's principal publisher, H C Dickins, in the years 1913-24, and Dickins' 'Chronological List of Etchings', covering 1913-19, as it appears in Blomfield 1919

Elizabeth Harvey-Lee

Elizabeth Harvey-Lee, *William Walcot Catalogue Raisonné*, online

Salaman 1927

Malcolm C Salaman (intro), *William Walcot RE* (Modern Masters of Etching no 16), London: The Studio, 1927

2. Exhibitions

Beaux Arts Gallery, December 1925

'Recent Watercolours and Etchings by William Walcot', Beaux Arts Gallery, London, December 1925

Beaux Arts Gallery, October 1926

'Modern Etchings', Beaux Arts Gallery, London, October 1926

Beaux Art Gallery, April-May 1929

'Original Engravings, Etchings and Drypoints by Younger Contemporary Gravers', Beaux Arts Gallery, London, April-May 1929

Fine Art Society, July 1908

'An Exhibition of Original Etchings by a Group of Etchers', Fine Art Society, London, July 1908

Fine Art Society, February 1909

'Water-Colours of London and Rome by William Walcot', Fine Art Society, London, February 1909

Fine Art Society, February 1912

'Water-Colours of Ancient Rome, London and Oxford by William Walcot', Fine Art Society, London, February 1912

Fine Art Society, May 1914

'Etchings by William Walcot', Fine Art Society, London, May 1914

Fine Art Society, July-September 1922

'Summer Exhibition of Original Etchings', Fine Art Society, London, July-September 1922

Fine Art Society, May 1923

'Rare Original Etchings by Bone, Brangwyn, Cameron, Strang, Walcot, Whistler, Zorn etc', Fine Art Society, London, May 1923

Fine Art Society, July-September 1922

'Summer Exhibition of Original Etchings', Fine Art Society, London, July-September 1922

Fine Art Society, November 1923

'Original Etchings by Leading Artists (A Selection from the Gallery's Portfolios)', Fine Art Society, London, November 1923

Fine Art Society, March 1924

'Spring Exhibition of Original Etchings by Leading Artists', Fine Art Society, London, March 1924

Fine Art Society, June 1924

'Paintings, Water-Colours and Etchings by William Walcot', Fine Art Society, London, June 1924

Fine Art Society, December 1925

'An Exhibition of Etchings by Leading Artists', Fine Art Society, London, December 1925

Fine Art Society, June 1926

'An Exhibition of Fine Etchings by Modern Masters', Fine Art Society, London, June 1926

Fine Art Society, December 1927

'Etchings by Leading Artists', Fine Art Society, London, December 1927

James Connell & Sons, April 1918

'Paintings, Water-Colours and Etchings by William Walcot', James Connell & Sons, London, April 1918

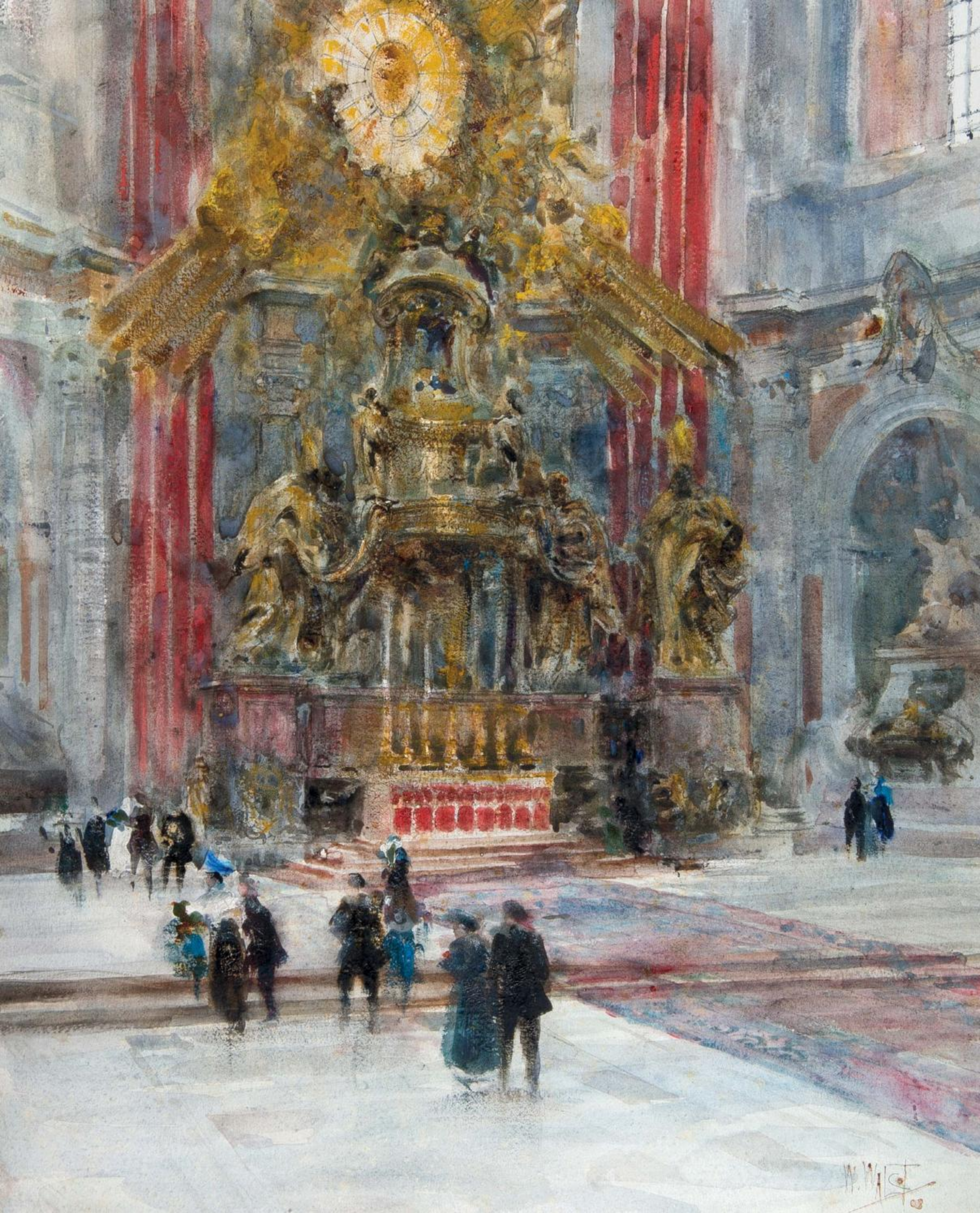
RA

Royal Academy Summer Exhibition

RE

Royal Society of Painter-Etchers and Engravers

Detail of *St Peter's Throne*, *St Peter's Basilica*, Rome [5] (opposite)





ROME

2 Pincio, Rome [1908]

Signed and dated 08
Watercolour with bodycolour,
pencil and gum arabic on
tinted paper
10 x 11 ¾ inches
Exhibited: Fine Art Society,
February 1909, no 57

3 The Steps of St Peter's, Sunday Morning [1908]

Signed
Watercolour with bodycolour,
pencil and gum arabic on
tinted paper
9 ¾ x 13 inches
Exhibited: Fine Art Society,
February 1909, no 19

8



4 A Corner of the Pantheon, Rome [1908] (right)

Signed and dated 1908

Watercolour with gum arabic and pencil

12 ½ x 8 ½ inches

Exhibited: Fine Art Society, February 1909, no 5

5 St Peter's Throne, St Peter's Basilica, Rome

[1908] (below right)

Signed and dated 08

Watercolour and bodycolour with pencil and gum arabic
on board

22 ¼ x 17 ¾ inches

Exhibited: Fine Art Society, February 1909, no 10

6 Piazza Angelica, Rome [1908] (below left)

Signed and dated 08

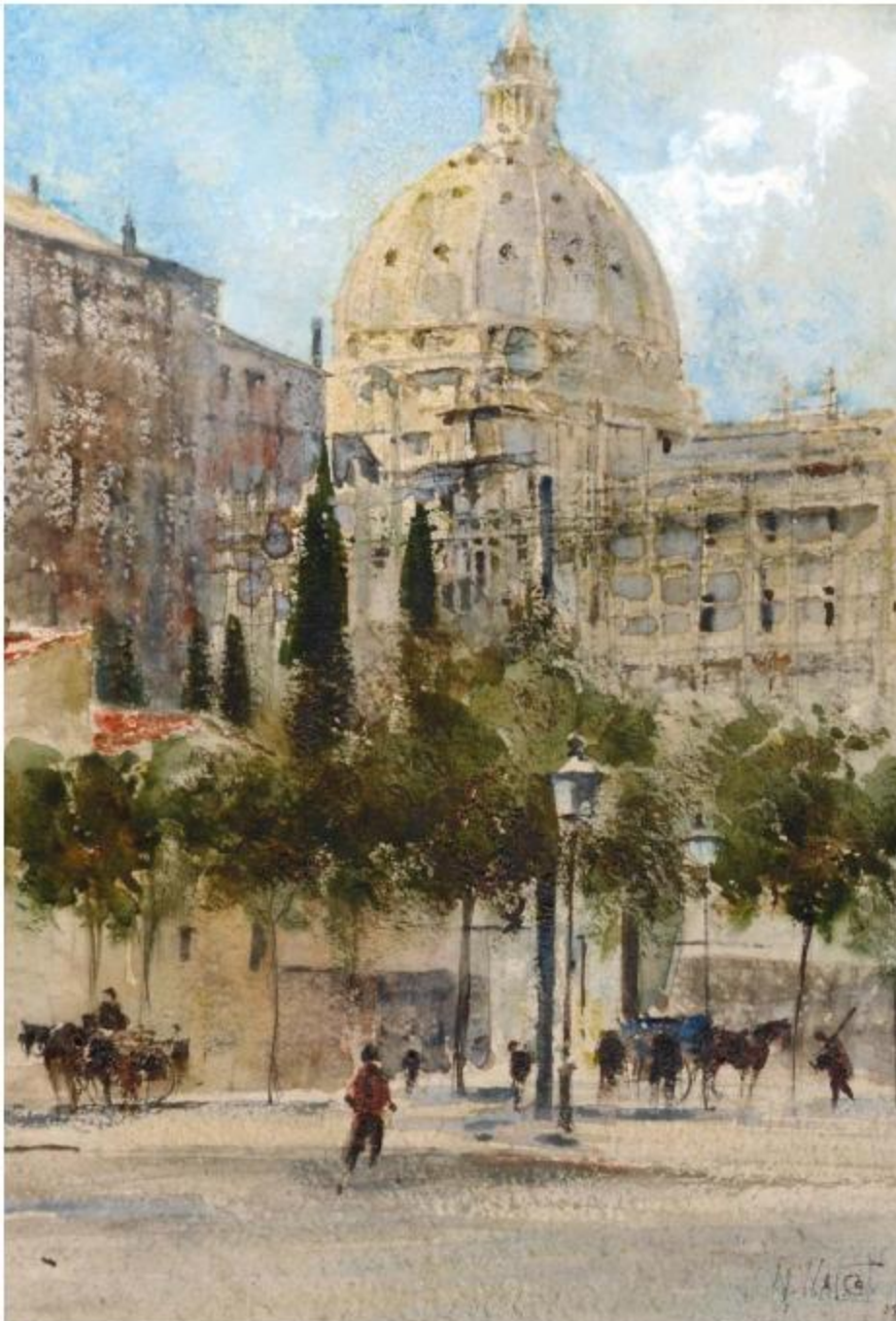
Watercolour with bodycolour, pencil and gum arabic
on tinted paper

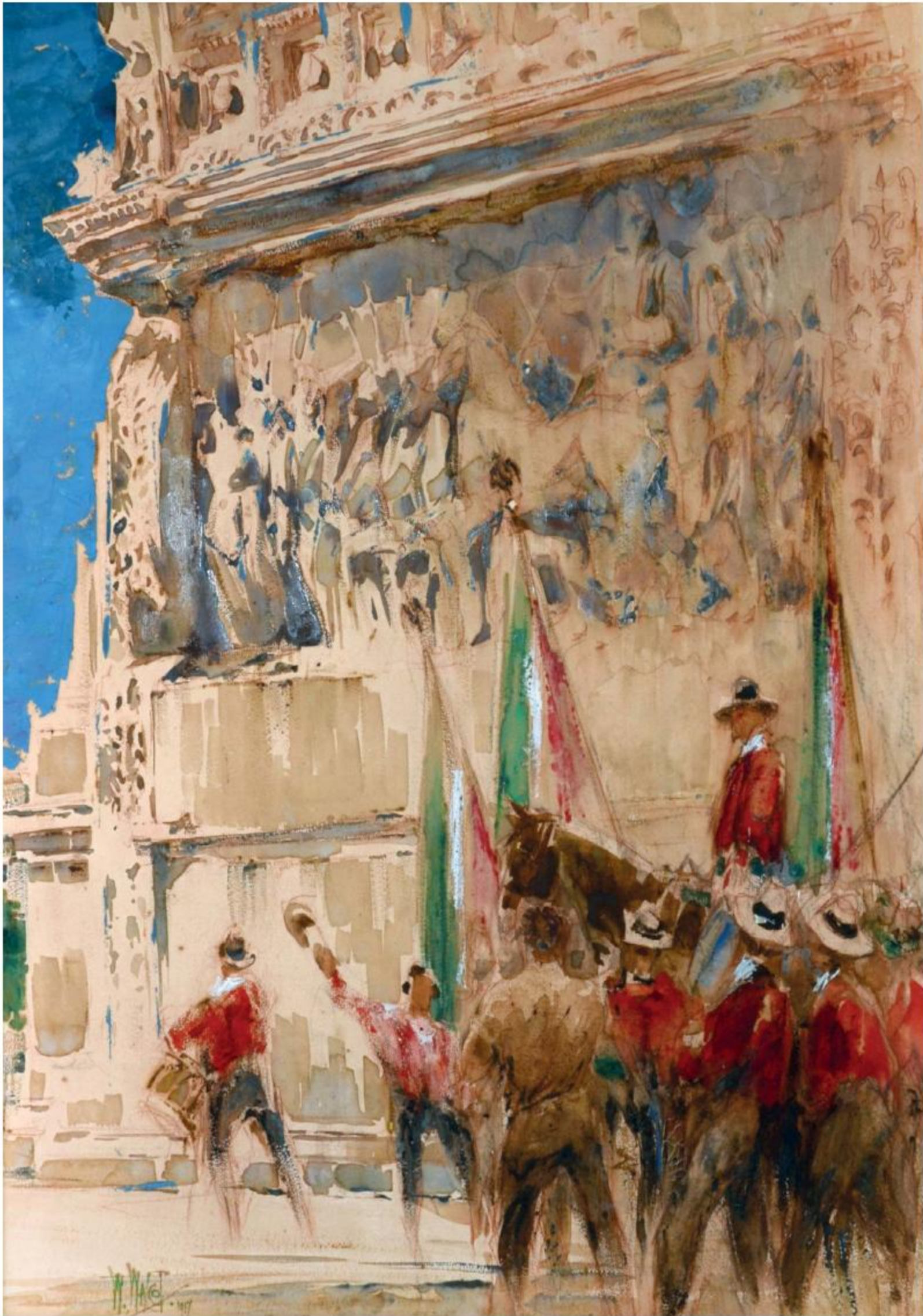
11 ¾ x 8 ¼ inches

Exhibited: Fine Art Society, February 1909, no 1



9





7 The Arch of Titus
Garibaldi's Red Shirts March on Rome [1917]
 Signed and dated 1917
 Watercolour and bodycolour
 25 x 19 ½ inches

Detail of *La Bourse, Paris* [15] (opposite)



LONDON



8 The Thames from Waterloo Bridge [1913] (above)

Signed

Etching

3 1/2 x 6 3/4 inches

Published by H C Dickins in an edition of 100,
originally priced at 1 guinea

Literature: Blomfield 1919, page 24

Exhibited: Fine Art Society, May 1914

Catalogues Raisonnés: H C Dickins, no 12;

Elizabeth Harvey-Lee, no 25

9 St Paul's Cathedral. The North-West Corner of the West Front [1914] (below)

Signed

Etching and drypoint

6 3/4 x 8 1/4 inches

Published by H C Dickins in an edition of 150,
originally priced at 3 guineas

Exhibited: Fine Art Society, May 1914

H C Dickins, no 19; Elizabeth Harvey-Lee, no 34





13

10 The Law Courts Main Entrance

Signed

Inscribed with title on label on reverse of board

Watercolour with pencil, bodycolour and gum arabic
on paper laid down on board

10 ½ x 12 ¼ inches

Possibly exhibited at the Fine Art Society, February 1909,
no 6, as 'The Law Courts, London'



11 St Mary-le-Strand [1915]

Signed

Etching with drypoint

5 ¼ x 7 inches

Published by H C Dickins in an edition of 140,
originally priced at 3 guineas

Literature: Blomfield 1919, page 24

Exhibited: Fine Art Society, June 1924;

Fine Art Society, December 1927

H C Dickins, no 23; Elizabeth Harvey-Lee, no 39

12 St Mary-le-Strand [1914] (below)

Signed and dated 1914

Signed and inscribed 'The Strand' on label
on original backboard

Watercolour with pencil and bodycolour

7 ½ x 8 ½ inches

Related to the etching entitled *The Strand* [56]

[Elizabeth Harvey-Lee, no 121]



PARIS

13 Le Cafe de la Paix, Place de l'Opéra, Paris [1913]

Signed

Etching with drypoint

6 ¼ x 8 ½ inches

Published by H C Dickins in an edition of 72,
originally priced at 3 guineas

Literature: Blomfield 1919, page 18

Exhibited: Fine Art Society, May 1914;

James Connell & Sons, April 1918, no 2

H C Dickins, no 24; Elizabeth Harvey-Lee, no 28



14 La Madeleine, Paris

Signed

Watercolour with pencil and bodycolour

7 ¾ x 9 ¾ inches



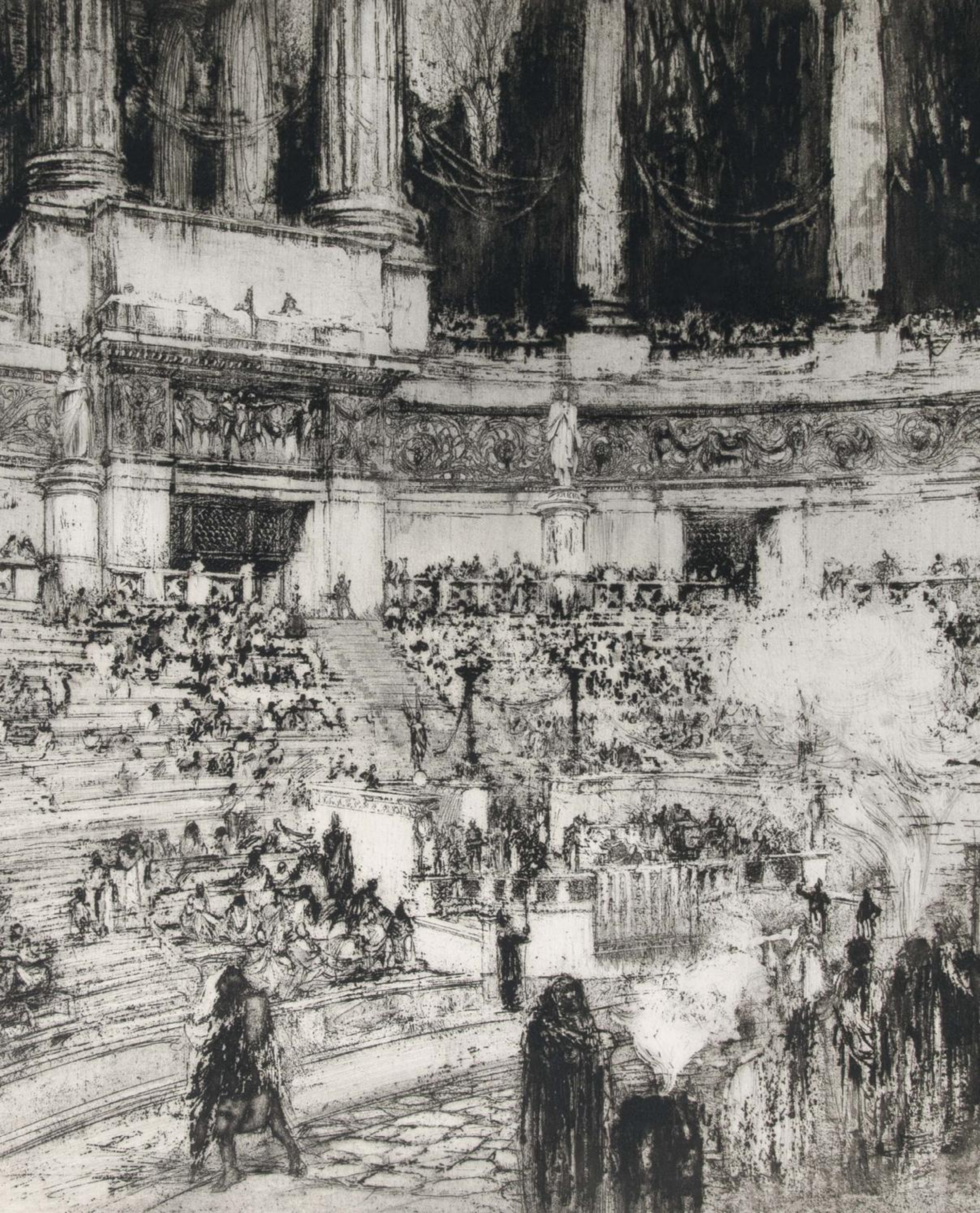
PARIS

16



15 La Bourse, Paris [1909]
Signed and dated 09
Watercolour with bodycolour, pencil
and gum arabic on tinted paper
15 x 19 ½ inches

Detail of *A Tragedy by Sophocles Performed Before the Emperor Hadrian*
[25] (opposite)





16 La Bacchante et Le Jeune Faune [1912]

Signed

Drypoint

8 x 8 1/2 inches

Literature: Blomfield 1919, page 13

Exhibited: Fine Art Society, February 1912 (also included two etchings);

RA, 1912, no 1506; James Connell & Sons, April 1918, no 4

Catalogues Raisonnés: Elizabeth Harvey-Lee, no 12



17 A Greek Lady, 600 BC

[2nd state, 1919]

Signed

Drypoint and aquatint, with etching and rockerwork

8 x 4 3/4 inches

1913

Published by H C Dickins in an edition of 17 (1st state, 1913), originally priced at 2 guineas

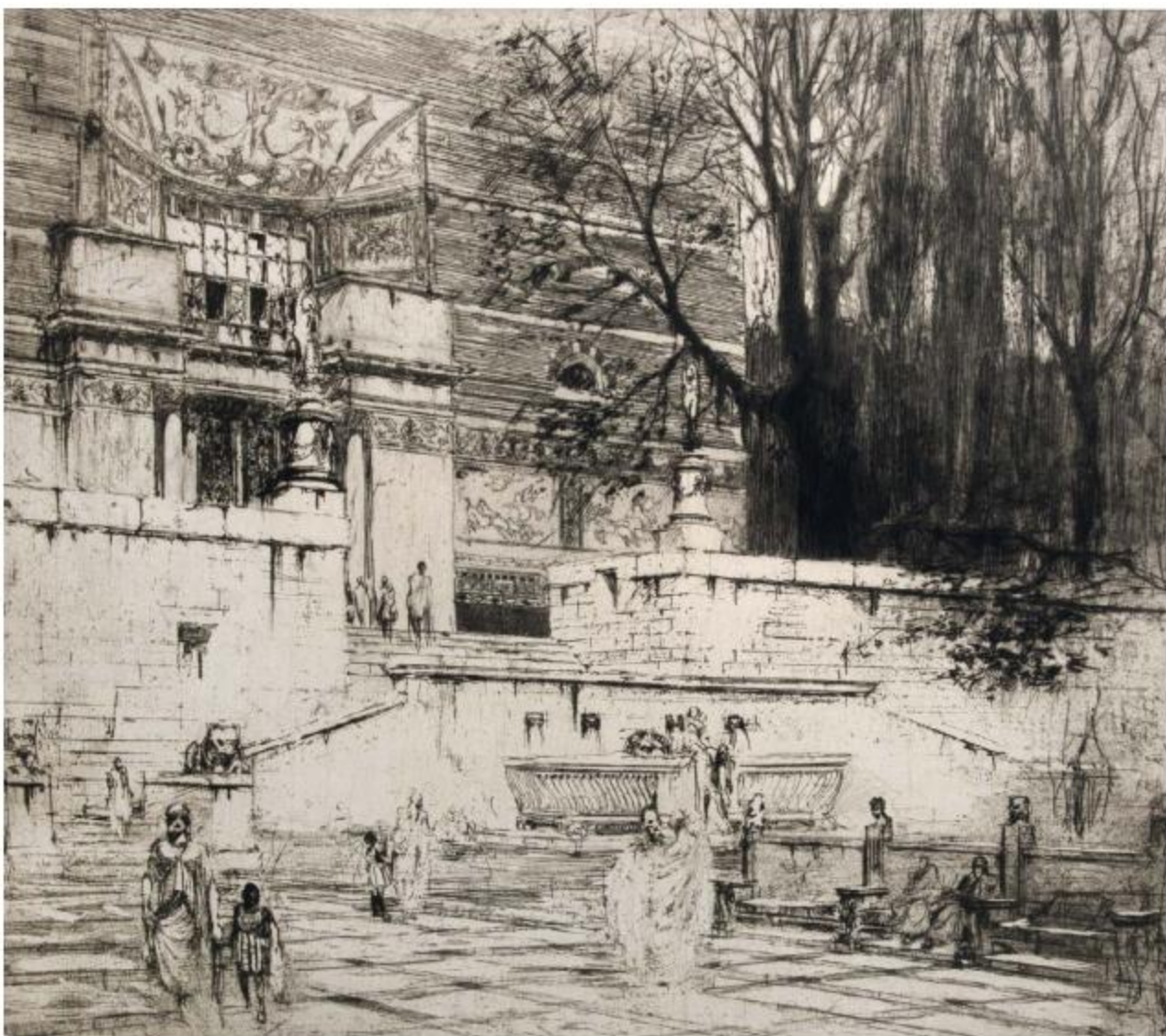
In an unknown edition (2nd state, 1919), originally priced at 3 guineas

Literature: Blomfield 1919, page 8

Exhibited: Fine Art Society, 1914;

James Connell & Sons, April 1918, no 22

H C Dickins, no 6; Elizabeth Harvey-Lee, no 19



18 At the House of a Patrician [1913]

Signed

Etching

16 1/4 x 17 3/4 inches

Published by H C Dickins in an edition of 65, originally priced at 6 guineas

Literature: Blomfield 1919, page 59

Exhibited: RA, 1913, no 1548; Fine Art Society, May 1914; James Connell & Sons,

April 1918, unnumbered, in the folio

(watercolours entitled *The House of a Patrician* were exhibited as nos 8 & 10)

H C Dickins, no 2; Elizabeth Harvey-Lee, no 15



**19 The Elevation of the Cross
(also known as Calvary) [1914] (above)**

Signed

Inscribed with title below mount

Etching with drypoint

5 ¼ x 7 inches

Published by H C Dickins, originally priced at 3 guineas

Exhibited: Beaux Arts Gallery, December 1925

H C Dickins, no 17; Elizabeth Harvey-Lee, no 32

20 Patricians in the Forum [1917] (top right)

Signed

Etching

5 x 6 inches

Published by H C Dickins in an edition of 45,

originally priced at 5 guineas

Literature: Blomfield 1919, page 15

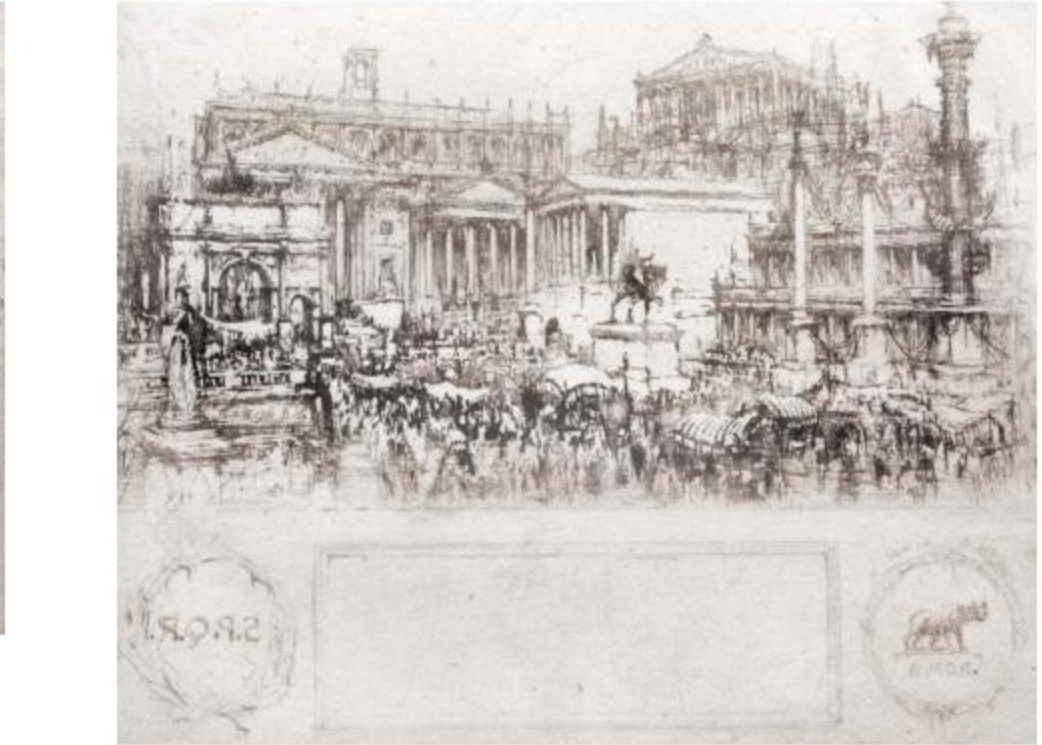
Exhibited: RA, 1917, no 1162, as 'Patricians Arriving in the

Forum, Rome'; James Connell & Sons, April 1918, no 8 as

'Roman Patricians in the Forum'; Fine Art Society, May 1923,

as 'Romans in the Forum'

H C Dickins, no 38; Elizabeth Harvey-Lee, no 56



**21 The Entry of the Emperor Hadrian into
Ancient Salonika [1918] (middle right)**

Signed

Etching with drypoint and rockerwork

3 ¼ x 5 inches

Published by H C Dickins in an edition of 75 (UK) and 75 (US),

originally priced at 4 guineas

Literature: Blomfield 1919, page 11

Exhibited: James Connell & Sons, April 1918, no 14, as

'Hadrian visiting Salonica – The Ancient Thernia'; Royal Society of

Painter-Etchers and Engravers, 1918, as 'Hadrian visiting Thernia

(Salonica)'; Fine Art Society, November 1923

H C Dickins, no 48; Elizabeth Harvey-Lee, no 69

22 The House of Sallust [1920] (bottom right)

Signed

Drypoint with etching and aquatint

6 ¼ x 8 inches

Published by H C Dickins, in an edition of 250 (UK) and 50 (USA),

originally priced at 8 guineas

Exhibited: Fine Art Society, July-September 1922; Fine Art Society,

June 1924

H C Dickins, no 62; Elizabeth Harvey-Lee, no 87





23 **Babylon** [1918]

Signed

Inscribed with title

Etching with drypoint

13 ½ x 21 ¾ inches

Published by H C Dickins in an edition of 50, originally priced at 12 guineas

Literature: Blomfield 1919, page 79

Exhibited: James Connell & Sons, April 1918, no 24; RA, 1919, no 1208, as 'Babylone'; Beaux Arts Gallery, April-May 1929

H C Dickins, no 49; Elizabeth Harvey-Lee, no 70



24 **Villa Quintilii** [1921]

Signed

Drypoint with etching and aquatint

7 x 10 inches

Published by H C Dickins in an edition of 300 (UK) and 100 (USA), originally priced at 8 guineas

Literature: Salaman 1927, plate II

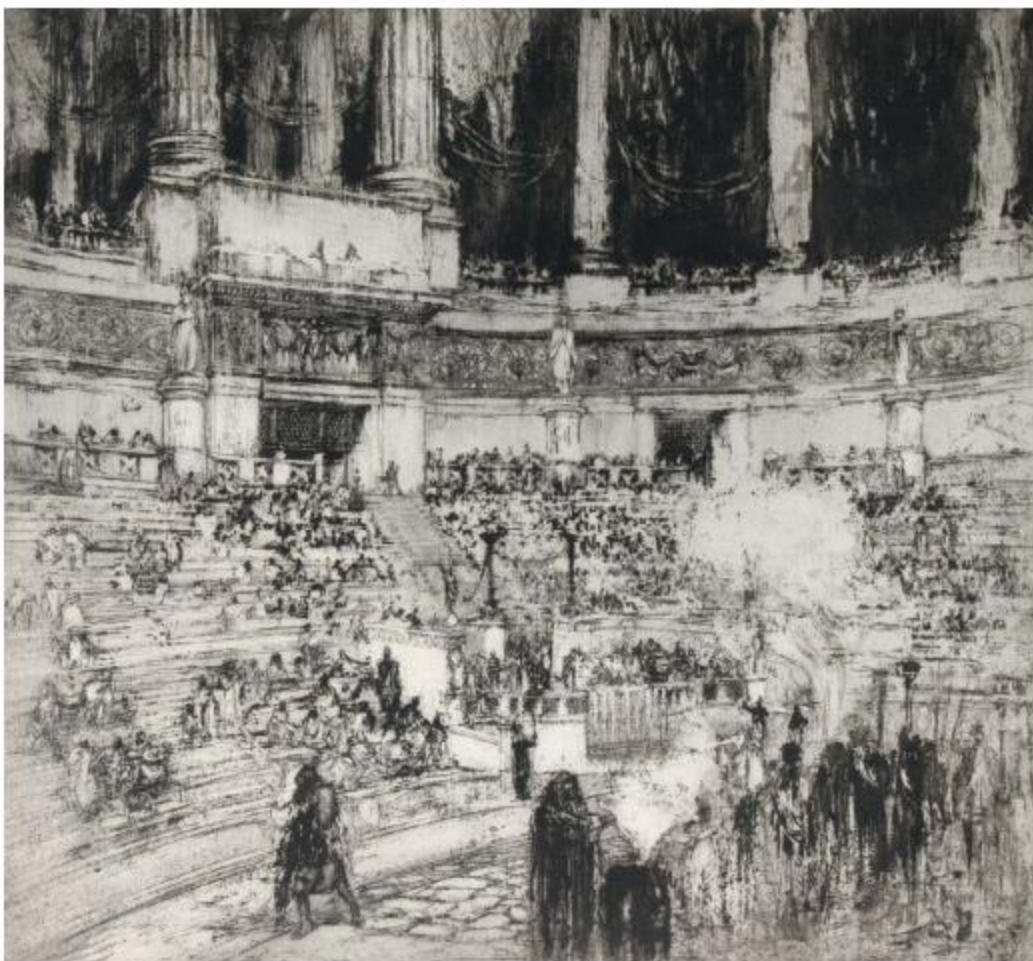
Exhibited: Fine Art Society, July-September 1922, no 137;

Fine Art Society, November 1923; Fine Art Society,

June 1924; Beaux Arts Gallery, October 1926;

Fine Art Society, London, December 1927

H C Dickins, no 71; Elizabeth Harvey-Lee, no 98



25 **A Tragedy by Sophocles Performed Before the Emperor Hadrian** [1913]

Signed

Etching

7 ½ x 18 ½ inches

Published by H C Dickins in an edition of 68, originally priced at 8 guineas

Literature: Blomfield 1919, page 71, Salaman 1927, plate I

Exhibited: RA, 1913, no 1501; Fine Art Society,

May 1914; James Connell & Sons, April 1918,

unnumbered, in the folio

H C Dickins, no 1; Elizabeth Harvey-Lee, no 14

William Walcot donated a copy of this etching to the Royal Society of Painter-Engravers on his becoming a member in 1918.

Detail of *The Banqueting House, Whitehall* [35] (opposite)



SCOTLAND



26 Holyrood Palace [1918] (above)

Signed

Etching

3 1/2 x 5 inches

Published by H C Dickins in an edition of 75,
originally priced at 15 guineas per set

Literature: Blomfield 1919, page 27

Exhibited: James Connell & Sons, April 1918, no 17,
as 'Holyrood Palace, Edinburgh'

H C Dickins, no 41; Elizabeth Harvey-Lee, no 61

From the Edinburgh 'set' of five etchings

27 The University [1918] (below left)

Signed

Etching

4 1/4 x 3 1/2 inches

Published by H C Dickins in an edition of 75,
originally priced at 15 guineas per set

Exhibited: James Connell & Sons, April 1918, no 18,
as 'Edinburgh University'

H C Dickins, no 42; Elizabeth Harvey-Lee, no 62

From the Edinburgh 'set' of five etchings



28 Royal Scottish Academy [1918] (below right)

Signed

Etching

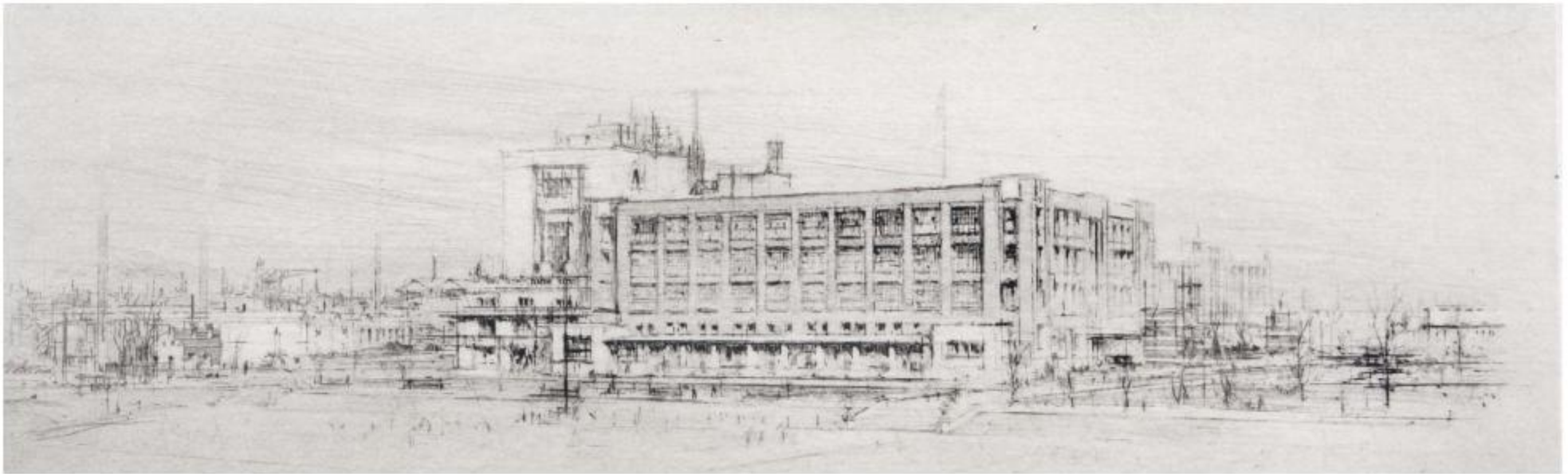
3 x 3 3/4 inches

Published by H C Dickins in an edition of 75,
originally priced at 15 guineas per set

H C Dickins, no 45; Elizabeth Harvey-Lee, no 65

From the Edinburgh 'set' of five etchings





29 Forsyth's Factory, Cathcart, Glasgow [1919] (above)

Signed

Inscribed 'Forsyth Bridge' below mount

Etching

2 1/2 x 8 inches

Published by H C Dickins in an edition of approximately 24,

plus 15 artist's presentation proofs, originally priced at 4 guineas

Privately commissioned as a decoration for letterheads and cheques
and then issued courtesy of the clothing factory

H C Dickins, no 54; Elizabeth Harvey-Lee, no 77

LONDON

30 Hyde Park Corner (below)

Signed

Watercolour with pencil and bodycolour

8 x 10 inches

Provenance: Aitken Dott, Edinburgh





31 Westminster Abbey [1919]

Signed

Etching, drypoint and aquatint

3 ½ x 5 inches

Published by H C Dickins in an edition of 175 (UK) and 75 (USA), originally priced at 4 guineas

H C Dickins, no 55; Elizabeth Harvey-Lee, no 78

33 Piccadilly Circus – Rebuilding Swan and Edgars [1920]

Signed

Inscribed 'The Circus 1925-26' in pencil under the mount

Etching and drypoint

4 ½ x 8 inches

Possibly commissioned by Sir Valentine Crittall, of the Crittall Manufacturing Company Ltd

Exhibited: Fine Art Society, December 1925, no 22, as 'The Circus 1925-6'; Fine Art Society, June 1926, no 265, as 'The Circus 1925-6';

Beaux Arts Gallery, October 1926, as 'Piccadilly in Transition'

Elizabeth Harvey-Lee, no 95/137



32 Charing Cross – The Statue of Charles I [1919]

Signed

Inscribed with title below mount

Etching and drypoint

3 ½ x 5 inches

Published by H C Dickins in an edition of 175 (UK) and 75 (USA), originally priced at 4 guineas

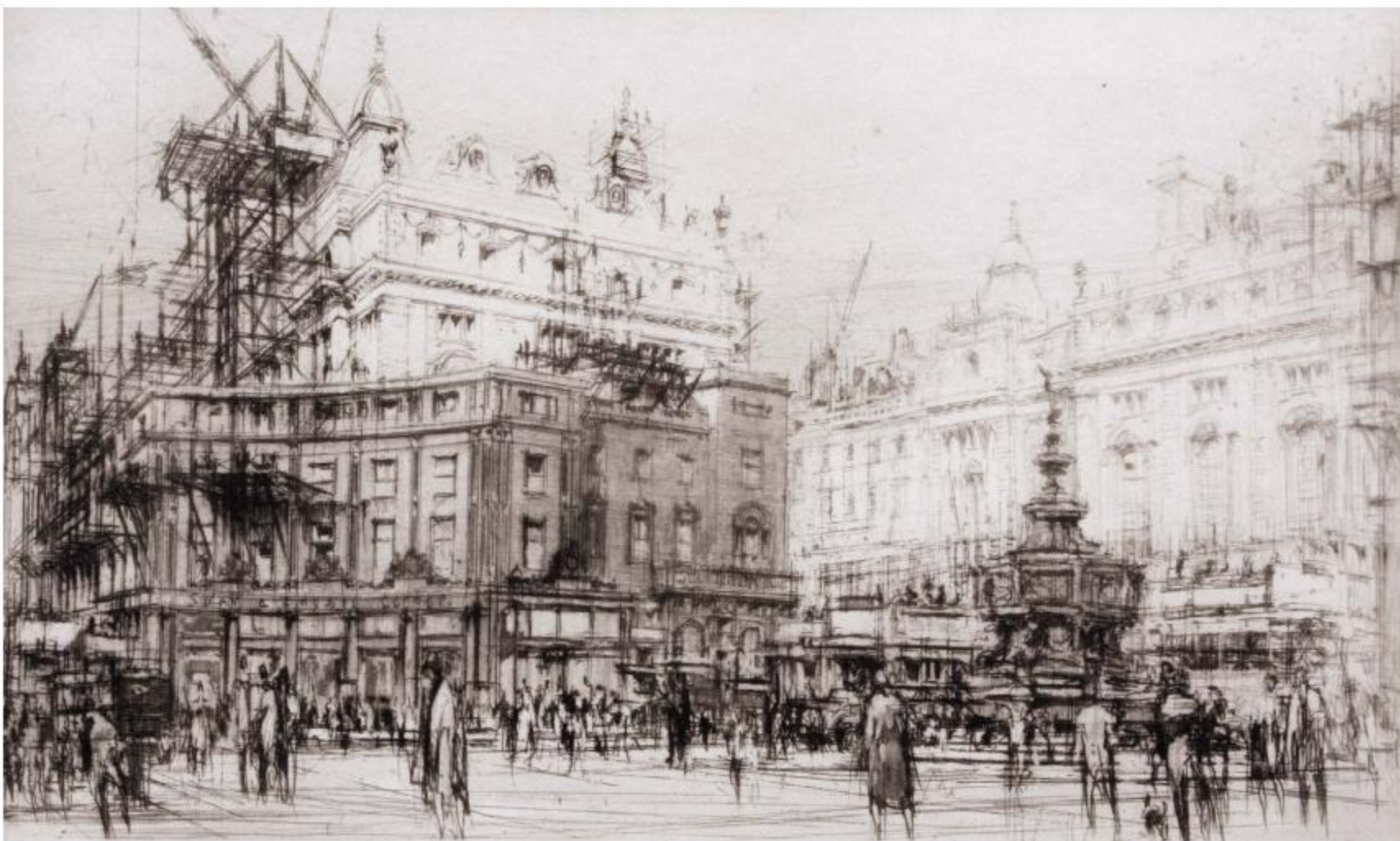
Literature: Blomfield 1919, page 27

Exhibited: Fine Art Society, May 1923; Fine Art Society, June 1924;

Beaux Arts Gallery, April-May 1929, as 'Charles I Statue,

Charing Cross'

H C Dickins, no 56; Elizabeth Harvey-Lee, no 79



**34 The Banqueting House,
Whitehall (right)**

Signed

Etching and drypoint

8 x 11 ¼ inches

Elizabeth Harvey-Lee, no 198



**35 The Banqueting House,
Whitehall (below)**

Signed

Watercolour with pencil, bodycolour and
gum arabic on paper laid down on board
16 ¼ x 21 ¼ inches





36 London [1920]

Signed

Etching with drypoint

5 x 5 inches

Published by courtesy of the London County Council in an edition of 250 (UK) and 50 (USA) plus 15 artist's presentation proofs

H C Dickins, no 63; Elizabeth Harvey-Lee, no 88

26



37 Ludgate Hill [1921]

Signed

Etching, aquatint & drypoint

5 1/2 x 5 1/4 inches

Published by H C Dickins in an edition of 275 (UK) and 125 (USA), originally priced at 5 guineas

H C Dickins, no 69; Elizabeth Harvey-Lee, no 96

Detail of *The Grand Hotel, Brighton* [47] (opposite)



ENGLAND AND SCOTLAND



38 Newcastle Central Station [1922]

Signed

Etching and drypoint

4 x 6 inches

Published by H C Dickins in an edition of 300 (UK) and 100 (USA), originally priced at 4 guineas

Exhibited: Fine Art Society, July-September 1922;

Fine Art Society, May 1923

H C Dickins, no 77; Elizabeth Harvey-Lee, no 104



39 Liverpool – The Cunard Building [1923]

Signed

Etching with drypoint

3 ¾ x 6 inches

Published by H C Dickins in an edition of 150 (UK) and 25 (USA), originally priced at 4 guineas

H C Dickins, no 80; Elizabeth Harvey-Lee, no 107



40 - 44 comprise the series of five etchings, 'The Arteries of Great Britain', published by H C Dickins in 1922, in an edition of 425, originally priced at 40 guineas per set.

The five etchings, comprising 'The Arteries of Great Britain', are available to purchase either individually or as a set in its original folder.

40 The Tyne [1922]

Signed

Etching and drypoint

6 x 7 ¼ inches

H C Dickins, no 73; Elizabeth Harvey-Lee, no 100

Looking down from the High Level Bridge on the open Swing Bridge

41 The Forth [1922]

Signed

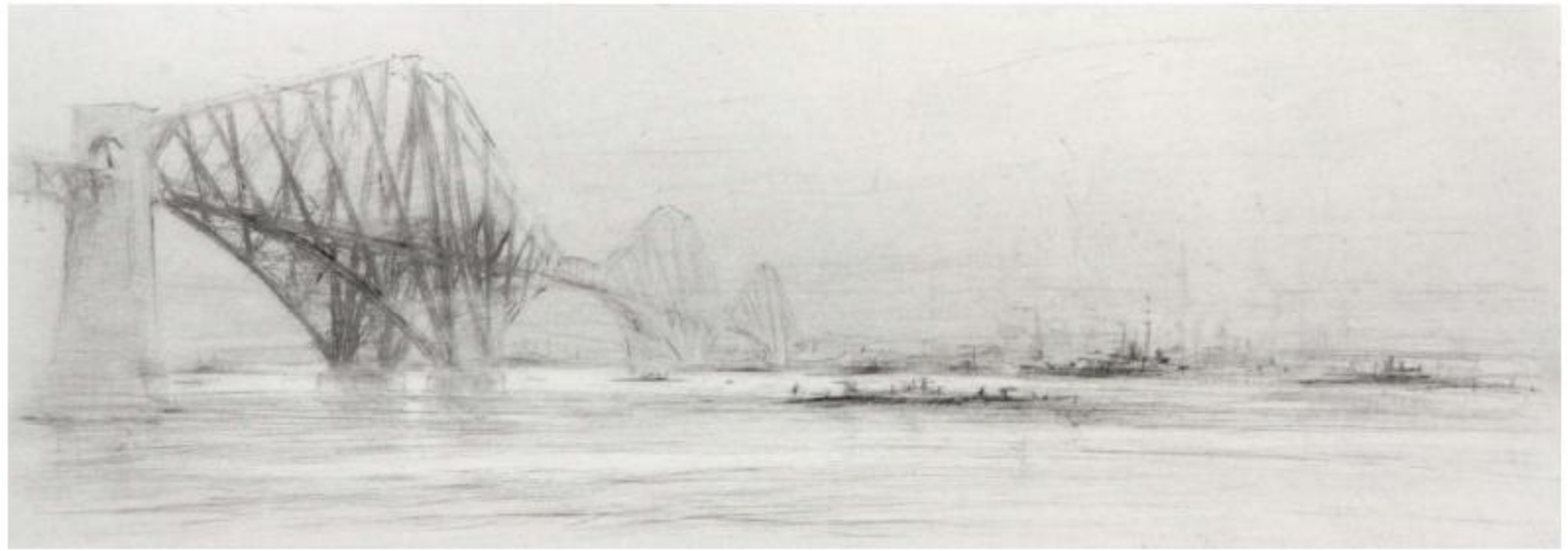
Etching

4 x 10 ½ inches

H C Dickins, no 74;

Elizabeth Harvey-Lee,
no 101

The Forth Bridge, a
submarine and distant
battleships



42 The Mersey [1922]

Signed

Etching

4 ¾ x 13 inches

H C Dickins, no 76;

Elizabeth Harvey-Lee,
no 103

The St George's Landing
Stage, and the Liver and
Cunard Buildings



43 The Clyde [1922]

Signed

Etching and aquatint

4 x 10 ½ inches

H C Dickins, no 75;

Elizabeth Harvey-Lee,
no 102

Russell's Shipyard at
Greenock



44 The Thames [1922]

Signed

Etching and drypoint

4 ½ x 13 inches

H C Dickins, no 72;

Elizabeth Harvey-Lee,
no 99

The Port of London
from the Surrey side,
looking towards the
Customs House





45 York Minster – The West Front [1923]

Signed

Drypoint

5 ½ x 7 ½ inches

Published by H C Dickins in an edition of 250 (UK) and 25 (USA), originally priced at 6 guineas

Exhibited: Royal Society of Painter-Engravers, 1923; Fine Art Society, May 1923; Fine Art Society, June 1926, no 268; Beaux Arts Gallery, April-May 1929

H C Dickins, no 78; Elizabeth Harvey-Lee, no 105

47 The Grand Hotel, Brighton (below)

Signed

Inscribed 'Brighton' on reverse

Watercolour with bodycolour and pencil

6 ½ x 8 ½ inches



46 Durham Cathedral [1923]

Signed

Etching on paper laid on board

6 ½ x 8 inches

Published by H C Dickins in an edition of 175 (UK) and 25 (USA), originally priced at 6 guineas

Exhibited: Fine Art Society, November 1923; Fine Art Society, June 1924; Beaux Arts Gallery, April-May 1929

H C Dickins, no 81; Elizabeth Harvey-Lee, no 108



Detail of
Battery Park,
New York [48]
(opposite)



NEW YORK



48 Battery Park, New York [1923]

Signed

Etching with drypoint and aquatint

5 1/2 x 5 3/4 inches

Published by H C Dickins

Exhibited: Beaux Arts Gallery, April-May 1929

H C Dickins, no 84; Elizabeth Harvey-Lee, no 111

From the New York 'set' of five etchings



49 Downtown Manhattan from the East River, with a Distant View of the Woolworth Building [1924]

Signed

Etching and aquatint, printed on paper watermarked for Dickins' New York Office

8 1/2 x 6 inches

Published by H C Dickins, New York, possibly as a sixth plate in the New York 'set'

Elizabeth Harvey-Lee, no 119



50 Forty-Second Street, New York [1923]

Signed; etching with drypoint and aquatint; 5 x 7 ½ inches

Published by H C Dickins in an edition of 24 (UK) and 350 (USA), originally priced at 6 guineas

H C Dickins 83; Elizabeth Harvey-Lee 110, from the New York 'set' of five etchings

51 Piccadilly Circus [1924] (below)

Signed; etching; 4 ¼ x 6 ¾ inches

Published by H C Dickins

H C Dickins, no 92; Elizabeth Harvey-Lee, no 124

From the London 'set' of six etchings

LONDON





52 Westminster Bridge [1925]

Signed

Etching and aquatint

6 $\frac{3}{4}$ x 11 $\frac{3}{4}$ inches

In an edition of 150

Elizabeth Harvey-Lee, no 200



53 Chelsea Old Church [1924]

Signed and also impressed with PCC in the plate

Etching and drypoint

3 $\frac{3}{4}$ x 5 $\frac{3}{4}$ inches

Commissioned and printed by the Print Collectors' Club, in an edition of 100 plus 7 artist's presentation proofs

Exhibited: Fine Art Society, June 1924

H C Dickins, no 94; Elizabeth Harvey-Lee, no 126



54 Whitehall [1924]

Signed

Etching with drypoint

4 x 5 $\frac{3}{4}$ inches

Published by H C Dickins

Exhibited: Fine Art Society, March 1924;

Fine Art Society, December 1925, no 21

H C Dickins, no 88; Elizabeth Harvey-Lee, no 120

From the London 'set' of six etchings



55 Trafalgar Square (1924) (above)

Signed

Etching with drypoint and aquatint

3 ¼ x 7 inches

Published by H C Dickins

Exhibited: Fine Art Society, March 1924

H C Dickins, no 90; Elizabeth Harvey-Lee, no 122

From the London 'set' of six etchings

56 The Strand (1924) (below)

Signed

Etching

4 ½ x 7 inches

Published by H C Dickins

Exhibited: Fine Art Society, March 1924

H C Dickins, no 89; Elizabeth Harvey-Lee, no 121

From the London 'set' of six etchings





57 Bank (1924) (above)

Signed

Etching and drypoint

4 x 5 ¾ inches

Published by H C Dickins

H C Dickins, no 93; Elizabeth Harvey-Lee, no 125

From the London 'set' of six etchings

58 The Bank of England (below)

Signed

Etching

7 x 10 ½ inches

Elizabeth Harvey-Lee, no 191

Detail of *Gondola and Boats; Santa Maria Della Salute, Venice* [62] (opposite)





ITALY



59 The Baptistry, Florence [1920]

Etching with aquatint and drypoint

5 1/4 x 4 1/4 inches

Published by H C Dickins in an edition of 340 (UK) and 60 (USA), originally priced at 4 guineas

Exhibited: Fine Art Society, June 1924

H C Dickins, no 64; Elizabeth Harvey-Lee, no 89

60 The Hospital of St Mark [1920] (below)

Signed

Etching and drypoint

4 3/4 x 7 inches

Published by H C Dickins in an edition of 415, originally priced at 30 guineas per set

Exhibited: Fine Art Society, December 1927

H C Dickins, no 68; Elizabeth Harvey-Lee, no 93

From the Venice 'set' of four etchings



61 Fishing Boats [1920]

Signed and dated 1920

Pen ink and watercolour
with pencil and gum arabic
on tinted paper laid on
board

14 x 21 inches



**62 Gondola and Boats;
Santa Maria Della Salute, Venice**

Oil on canvas

25 x 38 inches

Possibly related to the etching, *Fishing Boats, Venice*, of 1928

[Elizabeth Harvey-Lee, no 149]





63 The Library of Saint Mark's, Venice [1920] (above)

Signed

Etching, drypoint and aquatint; 4 ½ x 7 inches

Published by H C Dickins in an edition of 415,

originally priced at 30 guineas per set

Exhibited: Fine Art Society, June 1924

H C Dickins, no 67; Elizabeth Harvey-Lee, no 92

From the Venice 'set' of four etchings

64 San Marco [1920] (below)

Signed

Etching and drypoint; 4 ¼ x 6 inches

Published by H C Dickins in an edition of 415,

originally priced at 30 guineas per set

Exhibited: Fine Art Society, July-September 1922;

Fine Art Society, June 1924; Fine Art Society, December 1927

H C Dickins, no 66; Elizabeth Harvey-Lee, no 91

From the Venice 'set' of four etchings



65 Chiesa Del Gesu [1925]

Signed

Etching with drypoint

20 ½ x 25 inches

Exhibited: Beaux Arts Gallery,

December 1925

Elizabeth Harvey-Lee, no 132



66 Study of a Theatre in Rome [1922]

(below)

Signed, inscribed 'Rome' and dated 1922

Watercolour with ink, pencil and gum arabic

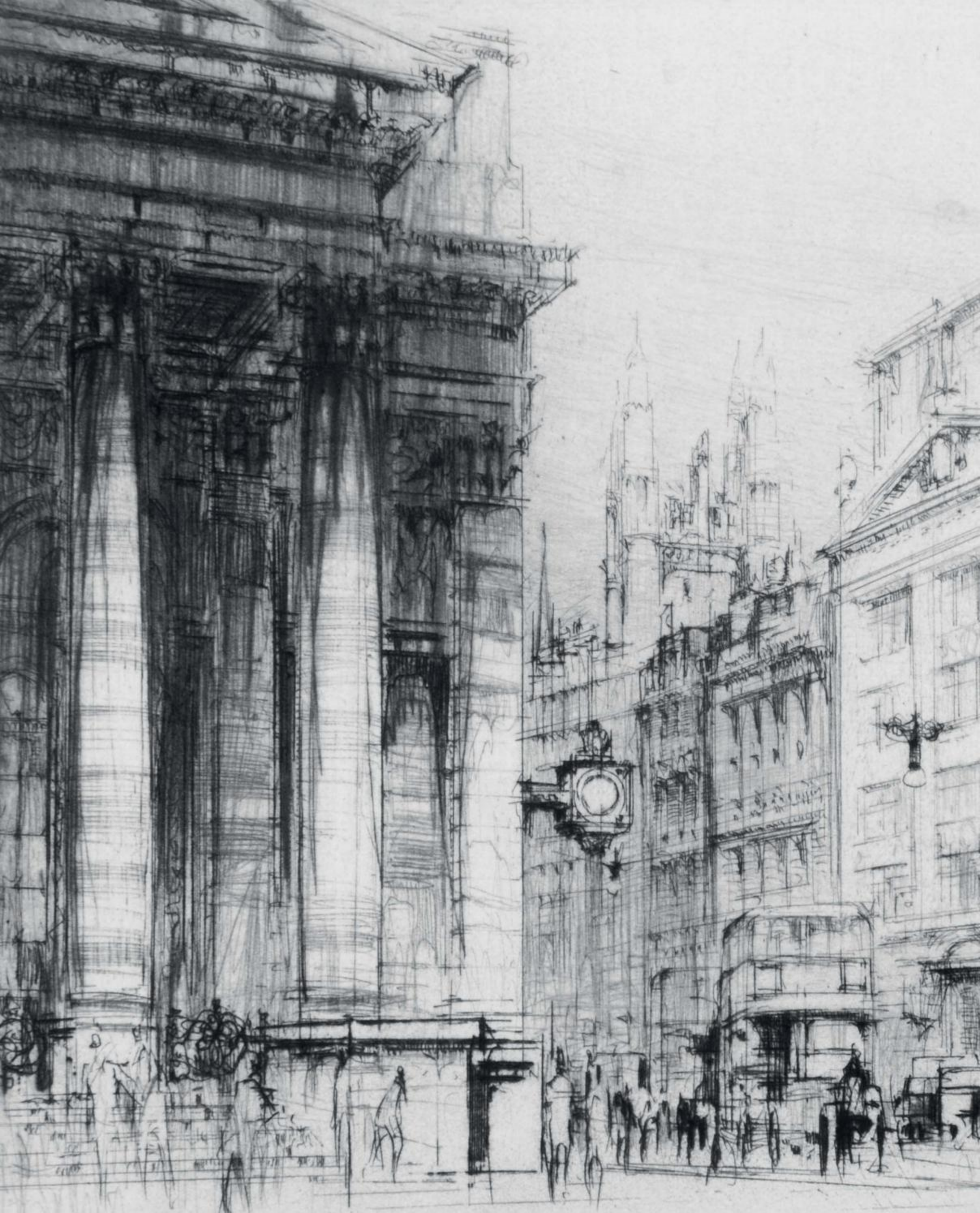
20 ¼ x 27 inches





67 On the Steps of St Peter's, Rome
Oil on canvas on board
27 ¼ x 35 inches

Detail of *Cornhill and the Royal Exchange* [72] (opposite)



LONDON



44

68 The National Gallery, London [1931] (above)

Signed

Etching with drypoint; 6 ½ x 11 ¾ inches

Exhibited: Royal Society of Painter-Engravers and Engravers, 1931

Elizabeth Harvey-Lee, no 161

69 Trafalgar Square [1933] (below)

Signed

Etching and drypoint; 6 ½ x 11 ¾ inches

Elizabeth Harvey-Lee, no 168



70 Portland Place [1935] (top right)

Signed

Inscribed 'The New RIBA' and 'With W Walcot's Good Wishes 1935' below mount

Etching

6 x 9 ½ inches

Elizabeth Harvey-Lee, no 194



71 Piccadilly Circus and Glasshouse Street [1933]

(middle right)

Signed

Etching and aquatint

9 ¾ x 12 ¼ inches

Elizabeth Harvey-Lee, no 171



72 Cornhill and the Royal Exchange [1933]

(bottom right)

Signed

Etching and drypoint

7 x 7 ¾ inches

Elizabeth Harvey-Lee, no 170



73 Freemasons' Hall, London [1931] (bottom left)

Signed

Inscribed 'Masons Hall' below mount

Etching, 14 ¾ x 12 ¼ inches

Elizabeth Harvey-Lee, no 162





74 Fleet Street [1931]

Signed

Etching

6 ½ x 8 ¾ inches

Commissioned by Francis H Crittall JP, of the Crittall Manufacturing Company Ltd, for Christmas 1931

Elizabeth Harvey-Lee, no 163



75 Marble Arch, London [1931]

Signed

Etching

5 ½ x 8 ½ inches

Possibly commissioned by Francis H Crittall JP, of the Crittall Manufacturing Company Ltd, for Christmas 1931

Exhibited: Royal Society of Painter-Engravers and Engravers, 1931

Elizabeth Harvey-Lee, no 164

76 The Thames – From Southwark Bridge Looking East [1932] (below)

Signed

Etching

6 x 12 inches

Commissioned by Francis H Crittall JP, of the Crittall Manufacturing Company Ltd, for Christmas 1932

Elizabeth Harvey-Lee, no 167





77 A Corner of Berkeley Square [1935] (above)

Signed
Etching
5 ¼ x 8 ½ inches

Commissioned by the directors of the Crittall
Manufacturing Company Ltd, Christmas 1935
Elizabeth Harvey-Lee, no 175

78 Marsham Street, Westminster [1936] (below)

Signed
Etching and aquatint
7 x 10 inches

Commissioned by Sir Valentine Crittall, of the Crittall
Manufacturing Company Ltd, Christmas 1936
Elizabeth Harvey-Lee, no 176





79 Changing London – Euston Road at St Pancras [1937] (above)

Signed

Etching, aquatint and rockerwork

6 ½ x 10 inches

Commissioned by Sir Valentine Crittall, of the Crittall Manufacturing Company Ltd, Christmas 1937

Elizabeth Harvey-Lee, no 178

80 The Quadrangle, St Bartholomew's Hospital [1938] (below)

Signed

Etching, drypoint and aquatint

5 ½ x 9 ¾ inches

Commissioned by Sir Valentine Crittall, of the Crittall Manufacturing Company Ltd, Christmas 1938

Elizabeth Harvey-Lee, no 179



TOPOGRAPHICAL INDEX BY CATALOGUE NUMBER

ENGLAND

BRIGHTON

Grand Hotel 47

DURHAM

Cathedral 46

LIVERPOOL

Cunard Building 39, 42

Mersey 42

LONDON

Bank of England 57, 58

Banqueting House 34, 35

Berkeley Square 77

Charing Cross 32

Chelsea Old Church 53

Cornhill 72

Euston Road 79

Fleet Street 74

Freemasons' Hall 73

Glasshouse Street 71

Hyde Park Corner 30

Law Courts (Royal Courts of Justice) 10

Ludgate Hill 37

Marble Arch 75

Marsham Street 78

National Gallery 55, 68, 69

Piccadilly Circus 33, 51, 71

Portland Place 70

Royal Exchange 57, 58, 72

St Bartholomew's Hospital 80

St Mary-le-Strand 11, 12, 56

St Pancras 79

St Paul's Cathedral 8, 9, 36, 37

Statue of Charles I 32, 55, 69

Strand 11, 12, 56

Swan and Edgar's 33

Thames 8, 36, 44, 76

Trafalgar Square 55, 68, 69

Westminster Abbey 31

Westminster Bridge 52

Whitehall 34, 35, 54

NEWCASTLE UPON TYNE

Central Station 38

Tyne 40

YORK

Minster 45

FRANCE

PARIS

Bourse 15

Café de la Paix, Place de l'Opéra 13

Madeleine 14

GREECE: ANCIENT

Salonika (Thessaloniki) 21

IRAQ, FORMERLY MESOPOTAMIA: ANCIENT

Babylon 23

ITALY

FLORENCE

Baptistry 59

ROME: ANCIENT AND MODERN

Arch of Titus 7

Chiesa del Gesu 65

Forum 20

House of a Patrician 18

House of Sallust 22

Pantheon 4

Piazza Angelica 6

Pincio 2

St Peter's Basilica 3, 5, 6, 67

Temple of Minerva 1

Theatre (unidentified ancient) 25

Theatre (unidentified modern) 66

Villa Quintilii 24

VENICE

Hospital of St Mark 60

Library of St Mark's (Biblioteca Marciana) 63

San Marco (St Mark's Basilica) 64

Santa Maria della Salute 62

SCOTLAND

EDINBURGH

Forth 41

Holyrood Palace 26

Royal Scottish Academy 28

University (Old College) 27

GLASGOW

Clyde 43

Forsyth's Factory, Cathcart 29

UNITED STATES OF AMERICA

NEW YORK

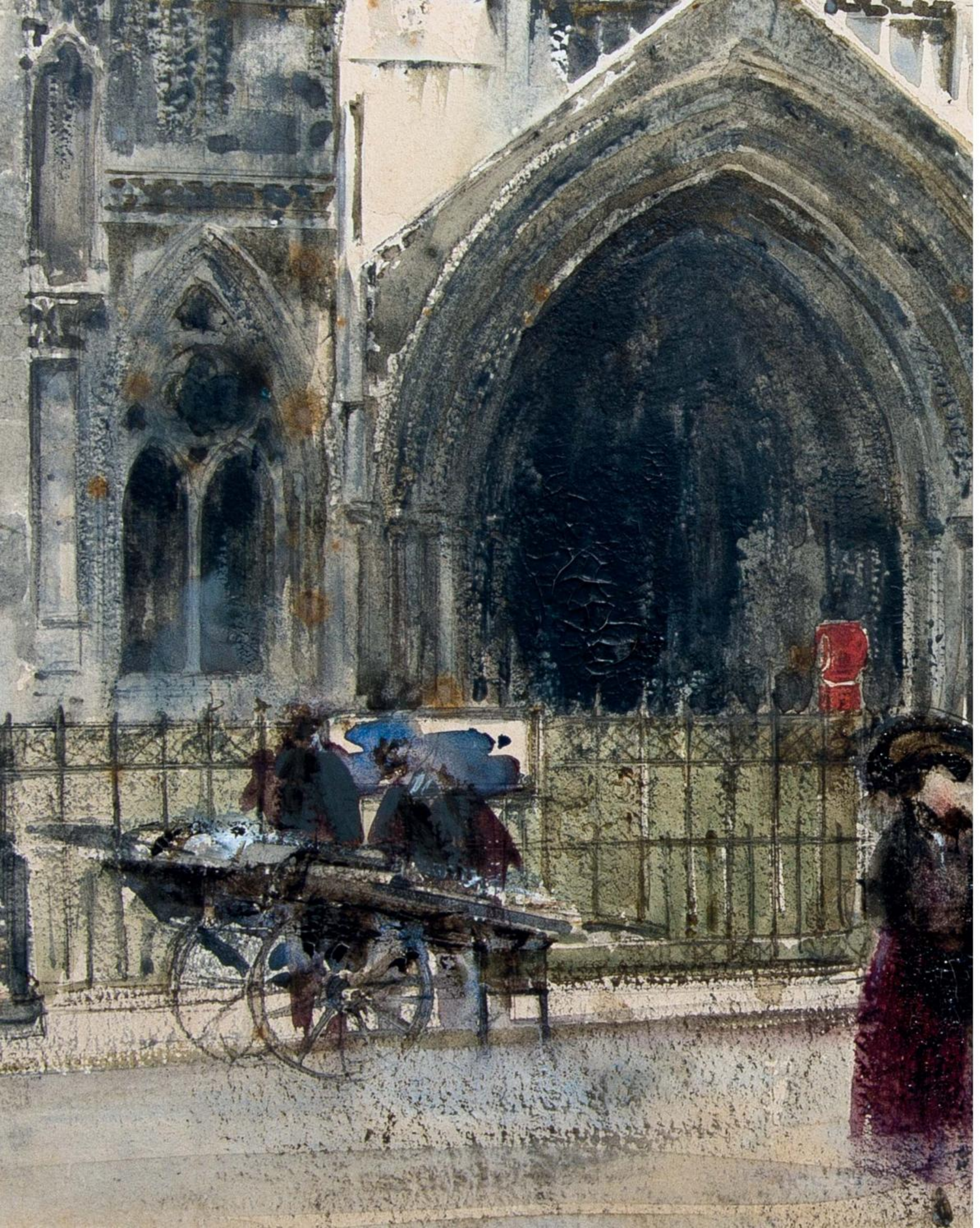
Battery Park 48

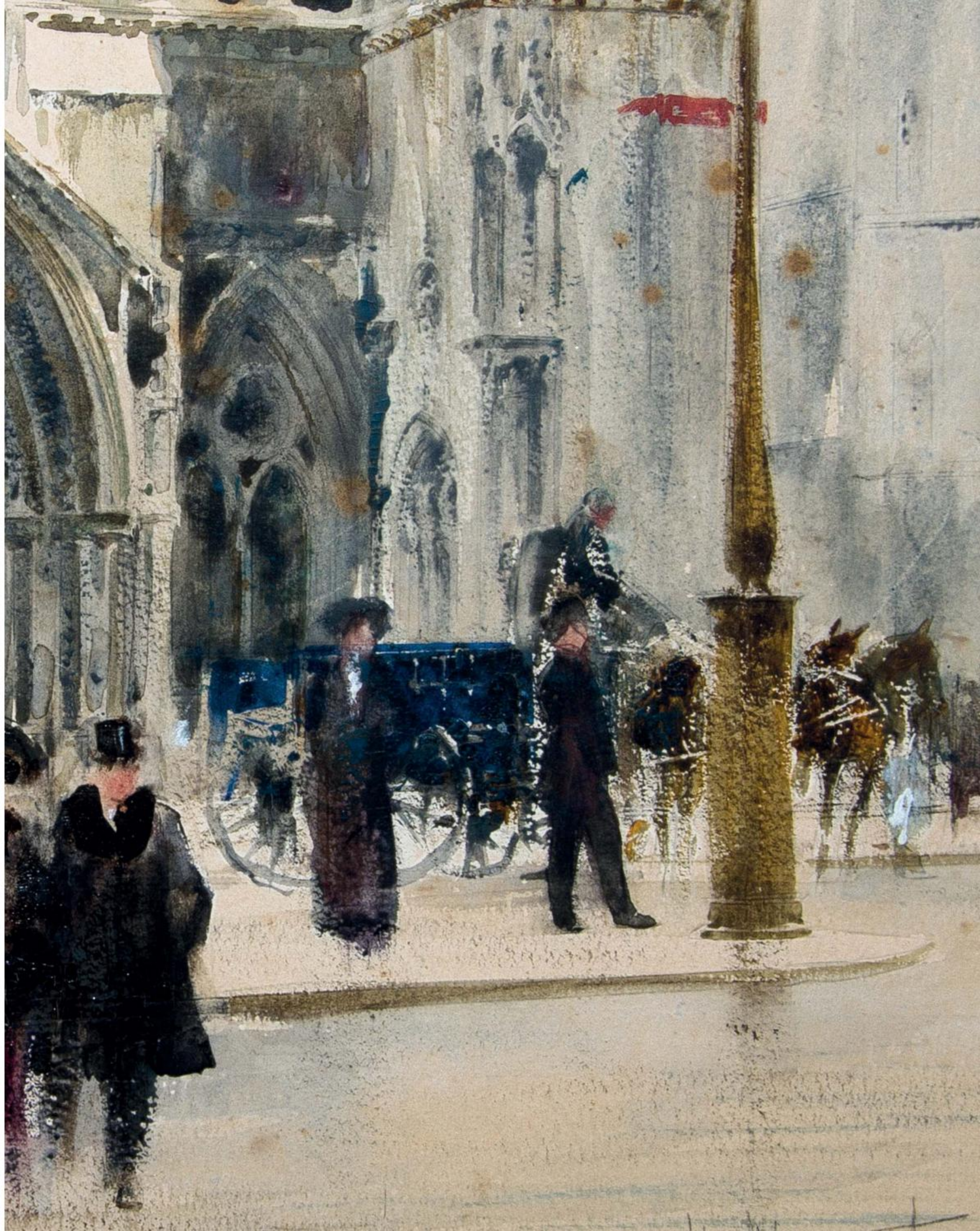
East River 49

Downtown Manhattan 49

Forty-Second Street 50

Woolworth Building 48, 49







CHRIS BEETLES GALLERY

8 & 10 Ryder Street, St James's, London SW1Y 6QB

020 7839 7551 • gallery@chrisbeetles.com • www.chrisbeetles.com

